

COVER ILLUSTRATION

- DECORATING CURTAINS FOR AN ARMY CAMP
- JUNIOR RED CROSS
- DENVER PUBLIC SCHOOLS

OCTOBER 1944

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# DESIGN

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VOL. 46 • NO. 2



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By FELIX PAYANT

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● This number featuring the work of the Junior Red Cross should bring much helpful insight to those persons especially interested in the growing importance of art in wartime. Other very valuable material will appear in the November issue relating to the work of the Arts and Skills Program and the greater emphasis being placed on good design among the growing number of American Artist Craftsmen. Other valuable numbers are being planned which will stress the various art activities in the South. *WATCH FOR THEM!*

# DESIGN

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Of **DESIGN** published monthly September through May at Columbus, Ohio, for 1944.

State of Ohio, County of Franklin, ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Felix Payant, who, having been duly sworn according to law, deposes and says that he is the Editor of the **DESIGN** and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

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# ART EDUCATION AND THE WAR

● That the arts are contributing an important share to war effort is beyond any doubt today. The work of rehabilitation for the wounded veteran has been materially aided by such agencies as the Arts and Skills Corp which is not altogether new to our readers. It seems well this month to devote a considerable part of this issue to the interesting and valuable work done by the Junior Red Cross in cooperation with certain forward looking schools and their art teachers.

FELIX PAYANT

● Teachers everywhere have entered wholeheartedly into activities for the war effort and for the Red Cross. Those of us who have seen the vast numbers of articles made by the Industrial Arts, Home Economics and Art Departments in the schools, realize more than anyone else the graphic truth of this statement. Much of the taste and discrimination shown in these articles have undoubtedly originated in the Art Department.

The fact is significant that teachers have been willing to abandon old methods and projects to undertake new activities adapted to the present emergency. In doing this they have changed an old, academic course of study into a vitally important activity of service. There has been no loss of creative development in making this transition. The emotional force growing out of a practical need more than fills the loss of academic drill.

The limitation in materials due to wartime priorities has in no way restrained the progress of creative growth in the pupils. It has, instead, been a stimulus in producing a more inventive and resourceful approach in using substitutions.

If art has ever been considered a non-essential in wartime, the schools have victoriously come to the front in its defense. Exhibitions and displays over the nation show more than ever that art is alert to modern needs.

The contribution of a creative design to a regimented world is inestimable. One has only to experience a few dreary months of standardized equipment, standardized colors and uniforms to appreciate individuality in an original design. Letters from service men who have received gifts made in the handicraft classes furnish adequate proof of this.

The making of articles for the Red Cross has undoubtedly furnished an incentive in handicrafts that will grow into a still more worthwhile revival after the war. Activities in craftsmanship have greatly widened interest in art in the schools. Enrollment in the craft classes has increased and the personal satisfaction shown by the pupils in their achievements is greater. Creating a beautiful and useful article in wood, metal, clay, paper, plastic or yarn is an accomplishment that can be appreciated not only by the craftsman but also by the user.

We have seen creative art condemned in the countries occupied by our enemies. The fact that the schools have maintained their creative activities with imagination, courage and action throughout the war crisis, shows that they are indeed part of the fighting forces of America.

Supt. F. L. SCHLAGLE, Kansas City, Kansas, President, National Education Association

● In each generation a talented few have utilized the arts for self expression and have, thereby, given beauty or great literature to many. We are indebted to the masters past and present. But the arts are not the exclusive property of the masters.

The most important service of the teacher of art in a democratic society is the breaking down of concepts which exclude art from the improvement of our environment and from contributing to the general welfare. Teachers are succeeding in this important service. They are saying that art should not and must not be reserved for projects which are aloof from everyday life. They are demonstrating that art can contribute to the comfort, the beauty and the usefulness of materials which add to everyday pleasure and efficiency.

Through American Junior Red Cross programs art is applied to the design of materials which give beauty, comfort and pleasure to men and women in the armed forces, to war veterans and to boys and girls both in the United States and in other countries. All who share in these programs appreciate the service of art and the service of teachers of art.

MR. LIVINGSTON L. BLAIR, National Director of the Junior Red Cross

# A Public Relations Opportunity for Artists

By DOROTHY WRIGHT LIEBES

● This latest of the Volunteer Service Corps of the American Red Cross had its inception based in a perfectly obvious need plus the offer of the artists, artist-craftsmen and skills people of America to *give* of their abilities. Thus the ideology is based on a generous social impulse to perform a war-time service, to help the victims of war get well, and to build a better America in so doing.

The spectacle of men gazing at the ceiling with nothing to do in their recuperative period haunted those who saw our crowded hospitals following Pearl Harbor. There weren't enough trained hands to do the job. The overall Rehabilitation Program hadn't been worked out.

The frame-work of *how* Arts and Skills fits into the government Reconditioning Program in government hospitals will be told by others. Its value to the hospital program will be given you by others. The machinery of how it works can be outlined by others. But in this magazine it would seem expedient to have a special word for artists and skills people.

Any of us who has served even one day in a hospital feels intense and almost passionate about continuing the work. We may be frightened or inwardly devastated or

even ignored (because sick men aren't quickly responsive) but we feel chiefly the need of helping those less fortunate by sharing what we have and can do.

And for this very reason, we must constantly "work" at ourselves, improve our standards, make new and interesting models week in and week out. Use new ideas, new materials, new techniques! Study yourself, your presentation and demonstration. It's really theatre and takes constant brush-up. Then once we are in the wards of work-room we can, and do forget ourselves and just give, give, give!

On the Art conscious members of every community depends the continuity of man-power for this Service. The Red Cross can't train artists as it does nurses aides. It accepts thoroughly competent and often professional artists on the basis of one day a week only and introduces us into hospital pattern.

From a purely objective viewpoint the Arts and Skills Program presents the best public-relations opportunity the artists have had in many a day. From the viewpoint of humanity it presents one of our greatest opportunities for service to the wounded and to American cultural life.



## OPPORTUNITY FOR ARTISTS

At a hospital in Chicago a former truck-driver, engaged to be married, had to have his leg amputated. He felt that the loss of his leg was the end of his life, and he sank into melancholia. The hospital staff in desperation asked the Arts and Skills teachers to see what they could do for him. They induced him to start making a lanyard, a simple job and useful because it provided a necklace for identification medals. From this he went on to other things. Gradually he began to sit up. Then he got in a wheel chair and went around the ward encouraging other men to work and helping them to start. With great effort he got himself so valuable to the Arts and Skills workers as a helper that they gave him definite responsibility. His own morale rose. Improvement was so great that his fiancée was sent for and they had a wedding in the hospital. Now the man has been sent on to another hospital to be fitted for a new leg.

The Douglas aircraft plant in San Francisco wanted small models of their new bombers to be made in service hospitals, and offered to give materials and plans to the Arts and Skills unit at Treasure Island Naval Hospital. Eighteen dollars was paid to the patient by Douglass Aircraft for each model good enough to be accepted.

Two discharged seamen who learned fly-tying at Treasure Island Hospital from the Arts and Skills teacher are now earning their living making fishing flies.

A watchmaker offered his services for three days a week for a year to teach a group of men at the Forest Glen, Maryland convalescent section of Walter Reed Hospital, and guaranteed them future jobs.

A patient discharged from Great Lakes Naval Hospital, Illinois, won an art scholarship through his introduction to the work at an Arts and Skills workshop.

A veteran who is now superintendent of an apartment house in Brooklyn, New York, embroiders in his spare time, having learned this at Halloran. He writes: "I can hardly wait for evening to come so I can get to my embroidery."

Needlework is a curious success with servicemen, partly because it is light and convenient for a bed patient to handle, and partly because the instructors relate it to the men's lives with designs of army insignia, maps, and their homes. Needlework attracts particularly he-men who are not afraid of being called sissies.

Another surprise favorite is decoupage. It was expected the men would use the less fancy name, "cut-outs," but they insisted they liked the word decoupage—that it was mysterious and interesting and that was what they wanted it to be.

Navy patients enjoy knotting and making model ships, and painting sea pictures. Said a painter who teaches Navy patients: "The blue in our paint supply is always the first to go." Airmen like to build model aircraft. They are also especially interested in working with plastics.

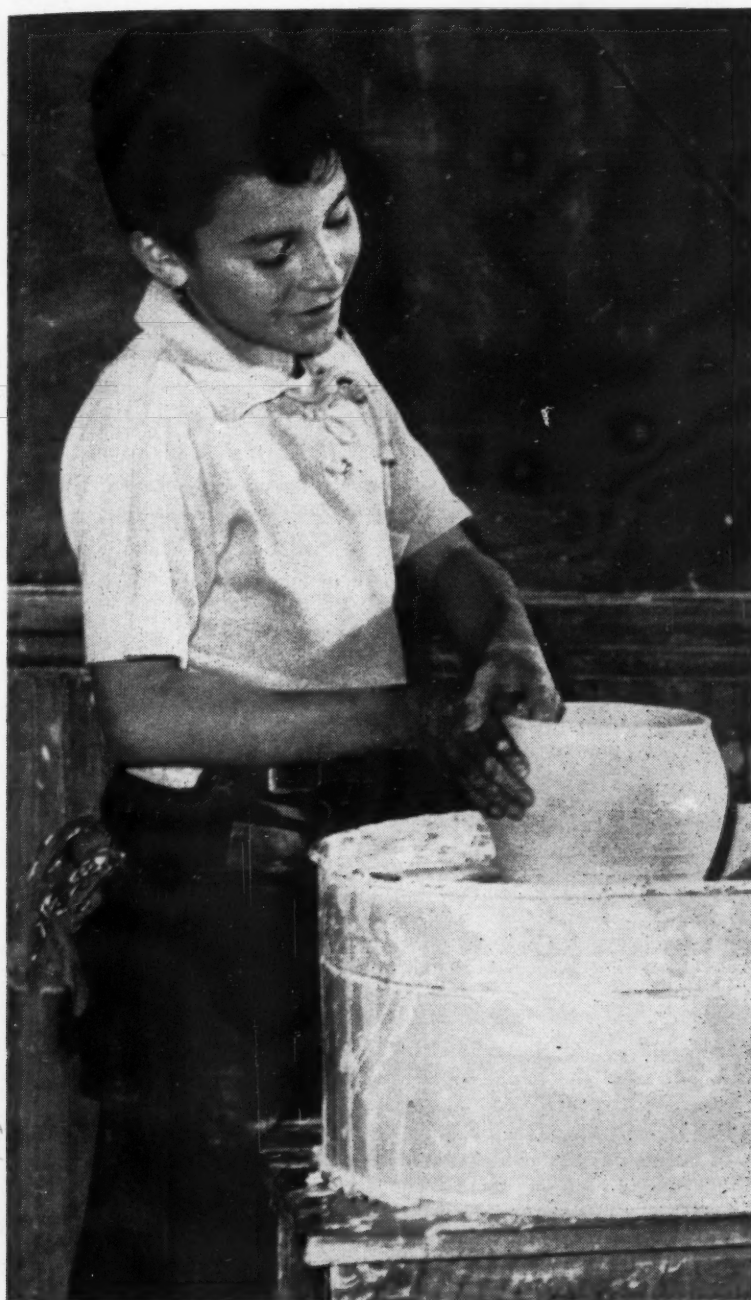
Psychoneurotic patients benefit from fingerpainting. They use also charcoal, pastels, watercolors, and oils; and do sculpture. Volunteer teachers go even into wards where very serious cases are confined, but they find these men for the most part quiet and courteous. Arts and Skills work helps to bring them out of their intrasppection.



# THE ARTS

By ROSEMARY BEYMER  
Director of Art,  
Public Schools  
Kansas City, Missouri,  
Chairman of the  
Junior Red Cross  
Production Study Committee

## IN JUNIOR RED CROSS PRODUCTION WORK



A Denver public school boy making a cooky jar on a potter's wheel for use in a USO center.

● A tremendous production line manned by pupil artists has responded to the call that this war has made upon the home front. This production line keeps moving millions upon millions of such art articles as menu covers, greeting cards, posters, murals, holiday favors and decorations, games, and countless other art crafts to the men and women in service and in hospitals. These pupil artists are American Junior Red Cross members backed by their art teachers, art supervisors, Junior Red Cross teacher-sponsors and chairmen.

For years Junior Red Cross members have been serving humanity, but since America entered the war, production in Junior Red Cross has expanded and their work is in greater demand. The demand for articles has opened up a channel for students from primary to high school level to enter into some creative art activity. Boys and girls have been able to see their art knowledge applied with tangible results. They know their finished work whether a wall hanging or a greeting card is used. Their art is now functional.

Since this art work is channeled through Junior Red Cross Chapter and area offices for shipment, an opportunity is provided to examine and study a cross section of existing art education in the country including work from all kinds of schools—the small rural school to the large city school—schools with varied background and training. This sampling of art work is one of the few sources available at present to study a real cross-section of art education in the United States.

In examining the work we realize that teachers have been challenged with an enormous task to provide educational growth for boys and girls and to meet production demands. They have had to adjust courses and to make programs flexible. Most work received by the Red Cross shows that the art teachers have been able to teach techniques and skills necessary for the student through this Junior Red Cross work, as in lettering, use of color, development of design, the study of composition and the manipulation of various materials. A study of photographs and reports of student's work sent in to the area offices shows that children have had the opportunity, particularly on the high school level, to apply their art learnings to practical problems and to carry them out. Examples of this can be seen in the picture murals planned and used for military hospitals and mess halls. Plans were also carried out for furnishing a recreational room, and the receiving room at a children's hospital. Draperies of original design have been stenciled, block printed or woven for use in camps and hospitals. Art pupils have designed stained glass window effects for army post chapels, planned window displays in the stores for boosting Red Cross Drives, and have made countless posters for bulletin boards.



Photo "Duke" Dambra, Lawrence, Kansas

The American Junior Red Cross is supplying articles for the comfort, welfare and recreation of soldiers, sailors and marines in camps and base hospitals. They are also making games for use in Red Cross recreation buildings in Army outposts. Boys and girls in high schools are putting skills and energies to work for the national war effort through Production for the Armed Forces. War on Waste, Junior First Aid Detachments, Production of First Aid Equipment and Physical Fitness.



TOP: Geraldine Medicinehorse, a Junior Red Cross member at Haskell Institute, Lawrence, Kansas, making articles for servicemen. The draperies shown in the picture are typical of twenty-eight pairs sent to Camp Robinson, along with wall hangings and table covers. The Junior Red Cross members of Haskell Institute, have also undertaken a large production program on behalf of the armed forces and have besides made paper, wooden and cloth toys for children in local institutions.



BOTTOM: Junior Red Cross members of Waterford, New York (Rensselaer County Chapter) showing articles for the Christmas decoration units in production for servicemen overseas.

One outstanding contribution of the art classes of junior and senior high schools has been art covers for Christmas menus sent to the United States Navy. At Christmas dinners on board ships and at naval bases, sailors and marines receive and enjoy the menu covers made by these students. This year the number to be made for the Navy is 550,000 for the able-bodied seamen, in addition to the menus requested by the hospitals. In addition, approximately 800 Christmas decoration units consisting of some 2000 articles each will be shipped overseas this fall. Some of the articles included in the unit are: 500 Christmas cards, 250 tray favors, 500 ice cream spikes, 50 bulletin board items, 50 three-dimensional cutouts, plus wreathes, bells, transparencies, table

centerpiece decorations and individual favors. It is interesting to note that children on the west coast, the smallest of the areas, contributed more than a million holiday favors made in 1943, including almost 500,000 Christmas cards.

Elementary students as well as high school students create millions of other items. Thousands of carnival caps are made for Hallowe'en, Thanksgiving, Christmas, July Fourth, and other special celebrations. One class of thirty-five sixth graders made several hundred carnival caps for one holiday. The art period was used for each child to create and make his own style of cap. Then a factory production line was assembled with a foreman, etc. This process of mere repetition for quantity was then handled as an outside activity,



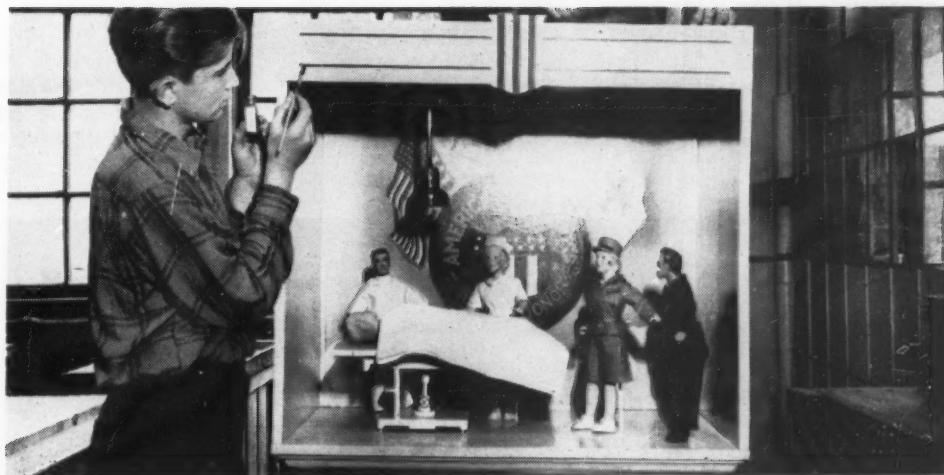
Junior Red Cross members of Akron, Ohio, working on menu covers for men in the Navy at Christmastime. Members are also making hundreds upon hundreds of cards, tray favors, centerpieces and other gay holiday trimmings which will be used in station hospitals, mess halls, Red Cross clubs—in fact, in all those places around the world where the Red Cross is on the job to serve the armed forces.



*Akron Beacon-Journal, Akron, Ohio*



The last paint and nails, as Shaw High School Junior Red Cross members complete the diorama requested by the Blood Donor Service of the Greater Cleveland, Ohio, Red Cross.



or on extra Junior Red Cross Service time. Each boy or girl had a definite cutting or pasting task and soon a miniature factory was in session. This same idea of the "little factory," as they termed it, was carried out for the making of nut cups, and many other tray favors. Such work affords experiences in democracy through practice, such as the development of group living, cooperation, working together on common materials, social but not competitive work, development of personality, and using leisure time.

Creative opportunities in art are limitless for the boys and girls. Thousands of toys are made each year for hospitalized children. Covers with raised designs are made for brailled Junior Red Cross magazines for "The Seeing Fingers" of the blind. Pictures for wall decorations, memorandum pads,

score pads, writing portfolios, joke books, Christmas carol books, ash trays, and waste-baskets are made for service men and veterans of former wars.

To the layman many of these articles seem trivial, but to the men in the service they are morale builders. Teachers report that at the outbreak of the war it was difficult to convince educators that the many articles mentioned above were necessary. But today it is a different story—these are important items that give a "lift" to servicemen. The following are typical letters received. Quoted from the St. Louis Chapter bulletin, this letter was written by a sailor in the United States Naval hospital at Corpus Christi, Texas:

"Today, on George Washington's birthday, we had a little trimming with our noon chow. Upon looking at the doily

under my tray I noticed that there was a stamp in the corner that told us who had donated it.

It took me back to my school days when as a pupil I made things like this. I often wondered what happened to them. That is why I am writing this letter to satisfy your curiosity and to let you know that you helped remind a sailor what he is fighting for.

I had the opportunity to go to a nice school such as the one you are going to. I have a young son whom I also want to have the opportunity that I had. I am willing to fight to see that he does. Just don't forget that the Valley School in Maplewood, Missouri, is as much a part of the United States as the Capital in Washington, D. C., and we are fighting for the whole United States and we want the whole United States behind us.

I want to thank you and let you know what you are doing is a part of the war effort and is helping my shipmates, our soldiers, and marines to get the war over in a hurry."

This letter comes from the office of a field director acknowledging tray favors and Thanksgiving menu covers from the Junior Red Cross of the Boston Metropolitan Chapter:

"I have always been most appreciative of the articles made by your students, but I must confess I did not realize how important the favors and the menu covers really were.

Yesterday afternoon I visited the Chelsea Naval Hospital about lunch time. The articles from the Junior Red Cross had been placed on the men's trays. On each tray were a couple of the gifts, and standing on the center of the tray was a menu.

The first thing a man would do, almost without exception, was not to dive into his food, but pick up these little gifts and look at them. It was really a thrill to watch the expressions on their faces.

There was one sailor—a huge guy—who sat there looking at a little old-fashioned bouquet made of gum drops in a paper doily. It was incongruous. I talked with various men and the effect of these things on them was really pretty amazing.

One man told me he was dying for a cigarette and he knew that one of the little turkey favors contained them but he said the package looked so nice he didn't want to open it.

Thanks again and again for the swell job that your people are doing."

Another letter from a mother in Pennsylvania to the Art Supervisor in Kansas City:

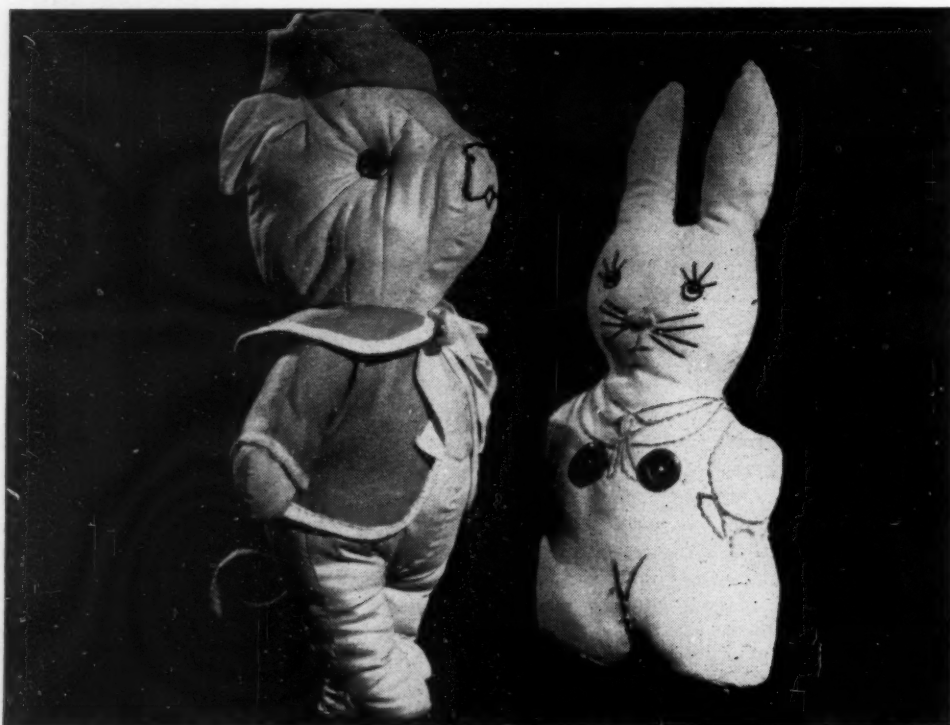
"At Easter time I was the recipient of a lovely greeting card from my son, who is a patient at the United States Naval Hospital, Great Lakes, Illinois. In his message he explained that the Red Cross had distributed the cards and that they had been made by the children of the Kansas City, Missouri schools. You are to be commended for this worthwhile service which brought happiness to the boys in service as well as to their loved ones back home. I shall prize the card highly as a keep-sake. Please accept my thanks."

These letters are only a sampling of the notes of appreciation and thanks received from servicemen, field directors and relatives.

Besides art articles for recreational purposes boosting the morale for servicemen, many other types of activities are carried on in art classes. At present a number of schools are preparing nursery-rhyme pictures, size twenty-four inches by twenty-four inches, to be used on the walls of a war nursery in England. This nursery is supported by the American Junior Red Cross for children injured and rendered homeless by bombings. Naturally, such an activity may also encourage the preparation of interesting pictures of this general type for nursery schools within our own country. The Area Offices, however, do not take the responsibility for distributing them locally. Rather they encourage the Junior Red Cross group in each community to find out what hospitals and nursery schools could use such pictures to increase the interest and beauty of their institutions.

Last spring the Junior Red Cross had a project of poster production for Nutrition. Encouragement was given the development of good art work, as well as the quality of putting across an idea quickly and effectively through good design.

Emphasis has been placed on original design. Many art classes have developed new and unique patterns for stuffed toys used for the children in schools for the blind and also distributed to the evacuated children in the war areas. Of necessity the Junior Red Cross has to standardize dimensions on specifications, and frequently issue patterns—to start the



Some of the many toys made by Junior Red Cross school children in America for the children of war-torn Europe.



ball rolling. The educators who limit their productions to the stereotyped activity are not in line with the movements in their field.

Original ideas for fund-raising have been developed through the work of art classes. One high school art class made gifts for sale. Discarded materials as cardboards, beads, cloth, sawdust, oilcloth, scraps of leather and feathers were made into original hair ornaments, lapel pins, place mats, etc. These articles possessed quality and sold. The students made fifty dollars for their Service Fund, with no original expense, for they were making use of scraps.

This use of scraps was promoted in the art classes of Elise Ruffini of Teachers' College, Columbia University. Scraps are put to good use in Miss Ruffini's classroom, where discarded materials are converted into dolls, animals, plaques and decorative jewelry. For example, a toy hippopotamus was molded from newspaper and water, each layer being glued with a mixture of flour and water, coated with colorless nail polish, and then baked in an oven until he became shades of gold and brown.

Teachers from all parts of the country are in Miss Ruffini's classes. They return to their classes and teach children how to put scrap to practical use. Children develop ingenuity in creating with many materials in order to develop something smart, clever and useful.

The lack of the use of indigenous materials would challenge any art teacher to look around her own green fields. Native materials abound. Reeds, cones, nuts, seeds, husks, grasses, feathers, bone, leather, clays, shells and countless others—all can be used for making favors and gifts. The progressive teacher is capitalizing upon this rich source of material at hand.

It is impossible to enumerate all the types of outstanding arts and crafts developed in classes. Great numbers of articles such as ping-pong tables, smoking stands, folding chairs, and game equipment of all types have been produced by the industrial art classes, as well as countless articles such as bathrobes, slippers, layettes, and clothing from the home making departments. The whole school body has cooperated in the activities and accomplished much.

It has been pointed out that the Junior Red Cross art work serves a dual purpose when carefully directed. Boys and girls produce objects which can be used by those in the armed service or in some connection with the winning of the war. The first purpose of the Junior Red Cross is to give material aid or to serve as a morale builder. In so far as these productions serve this avowed purpose, school children are helping to bring peace nearer, and are sharing with adults on the home front this responsibility for doing their part to make that peace just and abiding.

The second purpose of Junior Red Cross activities in the classroom is to further the pupil's education, to help him grow into the kind of citizen America needs and desires.

Production is a goal but so also is pupil growth. These two purposes of the Junior Red Cross in the classroom may complement each other.

Teachers who are not trained to teach art, or who are inadequately trained, may see only the first purpose, that of production. They may make use of the time and efforts of the children to produce great numbers of items which will be gratefully accepted by the Red Cross for the Armed Forces. To be more explicit, if the teacher or any other agency, gives to the children patterns or exact directions that will produce uniform results from all the children, she is requiring handwork but not head work. The children have incentive but perhaps no opportunity to use initiative in their work. They express no ideas of their own, they make no decisions in the matter, they do not grow in the ways that art work should encourage. At the other extreme there may be some, though it seems to be small, who will set a real art problem before the children which requires so much experimenting and so much careful execution that very few articles are forthcoming.

Here is an example of how the older children may accomplish both purposes of the Red Cross art work. One group of sixth grade children made stencils. Each child had three sheets of stencil paper and designed and cut out flowers, birds, houses, trees, or whatever each desired so that the three superimposed would make a nice grouping. In working with these, they found innumerable ways of combining them and used them with many different media. They found continued delight and surprise for a couple of months. The entire room was on their toes to make more and more menu covers, greeting cards, wall hangings, etc. Their pieces ran into several hundreds but each was individual, original, and a part of their education.

A junior high school art class accepted the problem of designing cards. When they had a great number to choose from, a few were chosen to cut as block prints. These were turned over to Junior Red Cross members who continued to work outside of school hours. There the group became purely a production group.

In studying photographs of projects, examining samples of work sent in to the area offices from rural as well as urban schools, one immediately realizes that in general the quality of work has undoubtedly improved since Pearl Harbor days. This cross-section of art production work is headed in the right direction, but still there is in evidence the realization that classroom teachers need more background for art principles. The teachers do need to experiment, and do need to be creative individuals in our educational system, so that their students will reflect not only growth in artistic skills, but also develop a spirit of unselfish interests. The universal principles underlying all the phases of creative art can become more significant when used in phases of national life closest to the heart of the people.



Attractive ash trays made from waste materials by Junior Red Cross members for use by service men.



# STAINED GLASS WINDOW EFFECTS FOR ARMY CHAPELS

By GRACE CHADWICK  
Public Schools  
Oklahoma City, Okla.



● Making stained glass window effects for the Army post chapels in the vicinity of Oklahoma City came as a real challenge to the art department of the Oklahoma public schools. But this challenge was met with success. Through the cooperation of the director of the Junior Red Cross the chapels were visited and scale drawings were made and sent at once to the secondary school art teachers with the request that their students prepare ideas and samples of the possible designs and mediums. These were discussed and specific plans made for procedures. Three entirely different mediums were selected—oiled paper transparency with watercolor or show card paint, sign painter's cloth with wax crayons and crepe paper with poster board leading.

In order to keep the designs in each chapel unified, it was agreed that not more than two schools could work on one chapel, especially since time and transportation facilities were limited.

Classen Senior High School and Britton Junior High School agreed to take chapel number 1 at Will Rogers Field and use the oiled paper transparencies, Classen taking the first, third, and fifth windows on each side and Britton the second and fourth. Each sash of the first, third, and fifth was to be entirely covered, while the second and fourth windows were to use medallions in the center group of four panes of each sash. A very beautiful effect was achieved. Miss Lottie Conlan, art teacher at Classen Senior High, tells of her procedure:

When our department was asked to design and paint six full-sized Christmas windows for post chapel No. 1 at Will Rogers Field, the reaction was immediate and positive. Of course every one wanted to have a part in making the soldiers at our posts a little happier during the Christmas season.

No sooner said than done. Each student was given a sheet of 12" x 18" paper to design and paint in  $\frac{3}{4}$ " scale the three windows on one wall. On the second day all the ideas were arranged on the tables so everyone could see, handle, and make suggestions for improvement. In the course of the day, many sheets were eliminated because they did not seem to fit in with the sheets which appeared superior. The general tendency of using a modern color scheme—light against dark, warm against cool, with strong black mounting and casing lines—was most effective. There was no doubt that the central window should be the center of interest, with the outer windows contributing to that center.

In the evening of this same day, the art club called a special meeting to discuss and work on this project. The members studied each design carefully, and by adjournment time twelve designs had been definitely chosen. A part or all of these designs were to be incorporated into the six windows which were to be drawn up on brown paper in actual size, 3'8" wide and 9'3" tall.

It seemed very evident from the first that the paper to be finally used must be white, as the window panes in the chapel were light amber, which made for less light.

Local paper companies gave many samples of paper to experiment on, but none seemed quite right. Finally, a commercial artist offered us as a gift twenty sheets of Vac-Cup-Bak. This paper comes in sheets 43" x 63" and is used for bill boards in out-of-door advertising. We could use this size paper, since our windows were made up of a lower and an upper sash. The show-card color on this paper gave a beautiful effect.

After the designs, paper, and paint were assembled, there remained two days to get the job done. Perhaps we had best draw the curtains here. With so much activity with paint, paper, jars, bottles, brushes, and youthful enthusiasm, there just isn't room for adult supervisors.

The final touch was added when the boys in the manual arts department sprayed a light coat of quick-drying shellac over all the surfaces.

Now, after many months, we can see very clearly the many factors that had to be overcome: Limited time



for designing, inadequate working space, and that boogie "flu," which struck at such an inopportune time; yet in spite of the difficulties, so great was the enthusiasm of all those entrusted with this Junior Red Cross project that we all wish we could recapture the inner glow we felt while working on those chapel windows.

Post chapel No. 2 at Will Rogers Field was undertaken by Harding and Webster Junior High Schools, and the medium used was sign painter's cloth and crayola. Harding took windows one, three, and five on each side, and Webster took the medallions for windows two and four on each side. Mrs. Melcena Sampson, art teacher at Harding Junior High School, thus tells of her procedure:

In holding the students to study and orientation of their subject, I had each one develop a folio or unit on "Cathedrals and Their Windows." They studied and sketched famous madonnas by the old masters, Fra Angelico's angel forms, Della Robbia's and Giovanni Bellini's figures and sketches of Biblical characters that might be used in the Christmas story. Inspiration was derived from the many beautiful examples of great cathedral windows of Europe and America and from the study of the processes involved in the making of these windows.

Each student designed and painted in tempera a small window 9" x 12" before work was started on the chapel windows. The small examples ranged in architectural style from the Romanesque and Gothic styles to the Modern American. Each had a harmonious blending of forceful contrast in color, but a unity of tone that delights the eye, as in the west rose window of St. John the Divine.

The Madonna window was the center of interest in the chapel, the motif being an original Madonna and Child with angels of the influence of Della Robbia hovering above the halo. Two sister windows depicting the wise men portrayed Melchior, the Hindu, in one and Balthasar, the Egyptian, and Gaspar, the Greek, in the other. The Melchior window derives its design motif and color from the "Religious Bay Window" in the Cathedral of St. John the Divine. In the companion window the rose tracery and color received its influence from the "Portal Rose Window" in the Rheims Cathedral.

The windows on the other side of the chapel revolved around the "Star of Bethlehem" window, an original design created by the students of Miss Ila Zoe Bickell. Radiations from the great star led to the Byzantine town of Bethlehem. Flanking this window were the "Shepherds of Judea" windows, also original designs created by Miss Bickell's students. They had wished to portray the dress of the shepherds at the time of Christ, the care of the flocks, and the feeling of expectancy experienced by the shepherds. The shepherd scene from Ben Hur was studied, as well as the scripture.

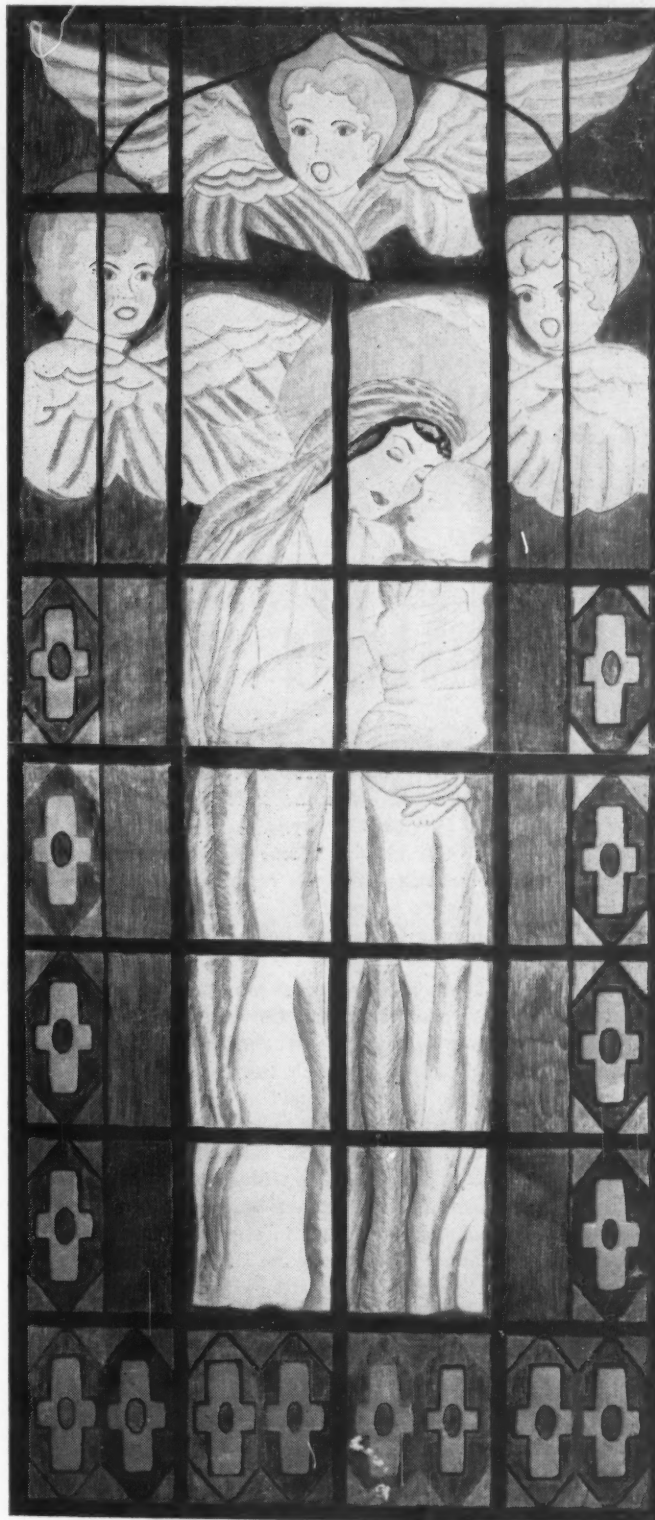
Four small windows of saintly angel head designs were made for alternating windows.

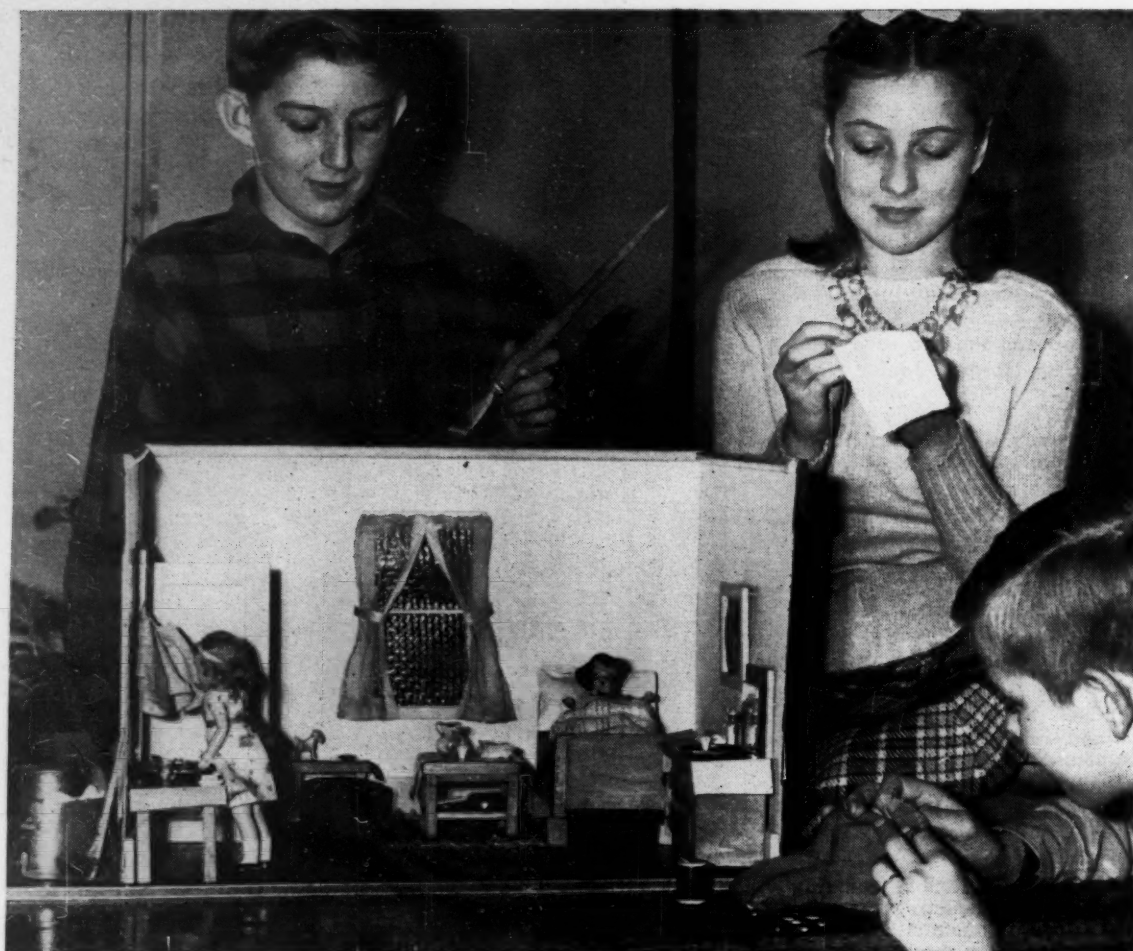
The windows for the two chapels at Tinker Field were undertaken by Central High School. They were made of crepe paper, with poster-board leading. In the post No. 1 chapel at Tinker the windows were equipped with venetian blinds, which normally covered the entire upper sash. The chaplain was desirous of retaining the venetian blinds, and inasmuch as the glass was light opaque amber, he seemed to be a bit fearful that too much light would be blocked out by stained glass window effects, so the panels were planned for only the four middle panes of each lower sash, thus leaving a row of clear amber panes at top, bottom, and sides. Even so, the panels were approximately 20" x 26", which seemed quite adequate for the sparkling color of the crepe paper. The designs were largely inspired by color reproductions of the early Italian masters and covered the subjects of The Annunciation, The Adoration, The Shepherds, The Wise Men, and The Madonna and Child. After these panels had been started, it was announced to us that two new circular windows had been added to this chapel, so adaptations from "The Madonna of the Chair" by Raphael and "The Magnificat" by Botticelli were hastily devised.

The chaplains were pleased to have the introduction of the

Christmas Spirit through design and color with minimum loss of light. As a matter of fact, the color effect outside at night no doubt served as an invitation to enter and share the Spirit of Christmas within.

The stained glass window effect shown below and the one on the opposite page were made for an Army post chapel by pupils in the Oklahoma City schools working under the Junior Red Cross.





Elementary school children of Des Moines, Iowa, making a model room for teaching home nursing.

By BERNICE V. SETZER  
Director of Art Education  
Des Moines Public Schools

# PLANNING HOME NURSING ROOMS

● A most unusual opportunity for all students and art teachers came when the Division of Home Nursing of the American Red Cross asked for ideas in "putting over" the Home Nursing Program in our County. Visual aid material to advertise or "sell" the idea of Home Nursing to the home-makers in our community was the crying need.

What would appeal to people? How could we, through art, help to educate people in taking better care of the sick in the home?

An old idea put to a new use seemed to be the answer. "Miniature rooms" could best tell the story.

And so in all our schools the students in the art department from the 4th grade through the 12th were given the opportunity to create a "room" meeting all the requirements set up in the standard classes for home nursing in minimum essentials, supplies and equipment. The students in the art classes immediately visualized the wide range of possibilities in developing cheerful and attractive interiors as well as meeting the specifications of the nursing program.

The finished rooms were evidence of the wide scope of research and planning done by the students and teachers together. Each of the rooms and all their contents were designed, drawn and constructed to scale, using measurements brought in from the homes in many instances. Practical and accurate work in arithmetic was essential in solving many of the problems and the students soon learned that a keen sense of observation was most helpful in more ways than one.

Everyday living in the home was "lived" in the art rooms

through planning and working together on such a vital problem. Hobbies were discovered and used; the care of furniture was given serious consideration; wood finishes are more important now to these children; interior decoration became more than just a name, because of actual work in design, color, texture, form, lighting, and arrangement of furniture in the rooms. Textiles, their use and importance in the home, were "rediscovered." Consumer problems were given serious consideration. The ingenuity of students was amazing to all of us. Working together and sharing with each other was the "order of the day." The great need for beauty in the sickroom was demonstrated. Health consciousness and a sensitivity of the necessity of taking care of one's self physically became a very definite part of the thinking and everyday living of the students. Conservation of everything was very important.

"Above all else, the people must have health, vigor, stamina, physical and mental fitness, and they must be skilled in practical useful arts and crafts . . . that are essential to war."

Community interest in these "little rooms" was such that the local Red Cross sponsored an exhibition of all of them. Even people from out of town were attracted to the exhibit and there were many requests to use the miniature rooms as visual aid material by school nurses and instructors in Home Nursing. One of the isolation rooms was sent to the Bobbs-Robert Memorial Hospital Department of Pediatrics, Chicago University, at the request of one of the doctors on the staff there, who saw the exhibit.





*A Junior Red Cross workshop in Kansas City, Missouri, as it looked last summer*

# ART WORK SHOP

By CORDELIA B. JENNETT  
Assistant Art Supervisor  
Kansas City, Mo.

## Junior Red Cross, Kansas City, Missouri

● The art and craft activities of the Junior Red Cross have become a part of the art program of the public schools in Kansas City, Missouri. The results of this project were so outstanding last winter that the Junior Red Cross decided to organize their first summer Work Shop. This was organized to further art and craft activities, and also to give children a feeling of responsibility towards the war effort.

The initial plans were made to interest boys and girls of the ages 10 to 13 years. Notices and enrollment sheets were sent to each school. Junior Red Cross sponsors and art supervisors told the children of the plans. It was pointed out that adults were contributing their money and time to the war. Many of the children had older brothers and sisters, either in service, or working to ease the labor shortage in essential industry. They were told how they might join their older brothers and sisters in helping their country at war; how through their art work, they could add their contribution in helping to build the morale of our overseas fighting forces.

Certain problems confronted those sponsoring this first summer Work Shop. The first problem was, should the project be located in a downtown store or in the centrally located Red Cross chapter house. Secondly, would the children lose interest and attendance fall off? Both of these problems would reflect on the benefit to be derived by the children and also affect the production of the materials which the Kansas City, Missouri Chapter of the Red Cross wanted to contribute to the Christmas units to be sent overseas.

A meeting was held by all the children interested in this work in the assembly room of the Red Cross chapter house after the close of the public schools. Four Work Shops were organized: two morning sessions and two afternoon groups. Most of the children enrolled for one of the sessions and some enrolled for an entire day.

The housing of the Work Shop in the Red Cross building was a wise decision. The sub-basement was cool and provided ample space. Interested spectators could view the Work Shop from a balcony without distracting the children. A partition which separated the surgical dressing department from the Work Shop was used as a display board. Under the large, red lettered sign: "Junior Red Cross Art Work Shop," a list was made giving quotas of the items to be made and another list giving amounts actually made. Samples of the work produced were also tacked to the board. The increasing totals for work actually done, stimulated the children's interest. They eagerly watched the figures under the headings: "We Have," as they increased to meet the figures under the "We Need" headings.

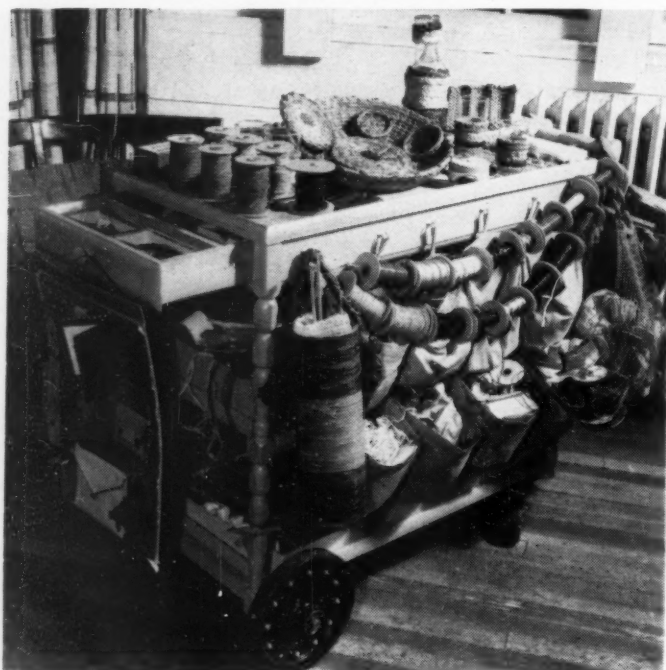
On June 21 and 22, four groups of 35 boys and girls began work. The fact that the Work Shop was located in the Red Cross chapter house, gave the children the feeling that they were part of a large and important organization. Mothers who worked in the canteens or surgical dressings department of the Red Cross often brought their children with them. The atmosphere in the various departments of the Red Cross: the motor corps, the line of blood bank donors and the surgical dressings, had an influence on the children. This atmos-

phere was reflected in the children's work. They showed an interest in what they were doing and handled their work in a businesslike manner.

The groups of 35 workers were distributed around seven tables. The major problem was the production of the articles to be used in the Christmas units. Before this work was started, an urgent request was received for 300 comic strip books to be used in hospitals and convalescent centers. The normal fun of making these books was supplemented with the feeling that they were going to men who had been wounded while fighting for this country.

The comic strips were cut from daily newspapers and pasted on pages. The pages were then assembled into book form. The books had to be light in weight so that they could be easily handled by sick men. The last step was making covers for the books. The instructor presented a lesson giving the principles of design as related to book covers. The children were shown how decorative borders and units could be utilized as well as reproductions of famous comic strip characters for cover decorations. The art skills practiced in the making of these books were: pleasing arrangements on covers and pages, designing with ink and tempera paint, neat pasting and accurate folding.

After completion of the comic strip books, work was started on the items for the Christmas units. These units included tray favors, ice cream spikes, nut cups, Christmas posters, cards and table decorations. As men overseas had asked for Clement Moore's "The Night Before Christmas," each Christmas unit included this poem attractively illustrated. The Pacific shipments were to be ready for mailing by September 1st, while those going to the Atlantic area were to be ready a month later. When work was started on the items for the Christmas units, the sentiments of the



A cart designed by Mrs. Mortimer Cook to take ideas and materials to the boys in the Wards at Barnes General Hospital. It is an Arts and Skills device.

children were expressed by the words of an 11 year old boy who said: "I'll be at class every day because my brother is in New Guinea and he'll want some Christmas."

The children were enthusiastic about the novelty of designing Santa Clauses, Christmas trees, holly, angels, bells, deer, snow men and poinsettias in July. The work was creative. Everyone had an opportunity of expressing his ideas. The children were a bit hesitant and perplexed when they first considered the problems of making the tray favors and table decorations. These had to be made so that they could be shipped flat and later assembled to stand upright. After this problem was solved, the question of production was answered by using "mass production" methods. A particularly clever design would be chosen by one group. One of the children would trace, another cut, and another paint or paste. This "mass production" method caught the imagination of the children and they enthusiastically cooperated in trying to get maximum production.

Meeting the quota of 400 posters, created the most excitement. In view of the ages of these children, the use of the stencil method seemed the most advisable. Sketches were made with crayons and stencils were cut for printing in two and three colors. This enabled everyone to work on the "production line." The remark of a sixth grade girl illustrated the children's spirit. She had difficulty in matching the stencils. It seemed that she was becoming so discouraged that she might stop work. She looked up at the instructor and said: "I was just about to quit, but where these posters are going the men can't quit, so I'm going to finish." Her finished poster was one of the most attractive made. The poster quota was not only met, but exceeded.

The stencil method was also used for greeting cards which could be used by service men for menus or for letters which they might write home.

Although all of the children were of elementary school age and the group consisted of a cross section of the city, rather than a talented group, the quality of the work was good. Few articles were discarded because of poor quality. Emphasis was placed on quality, although the necessity for quantity was not overlooked. The art skills used in the Work Shop were: lettering, stencil cutting, and illustrating and designing with tempera, water colors, inks and crayons.

Many of the children increased their production by working at home as well as in the Art Shop. They enjoyed this creative work. It was a democratic organization and they enjoyed the comradeship of working together. Friendships were made by children from schools in different parts of the city. Practical use of the art skills were used. The articles made were for a definite purpose. The children benefited from this constructive work which relieved them of possible strain brought about by war conditions. They were sharing responsibilities and they felt that they were helping to win the war.

The enthusiasm for the Junior Red Cross Art Work Shop has been carried to all parts of Kansas City. Many requests have been made by the children to the Director of the Junior Red Cross that the program be continued on Saturdays during the coming school year.



# PAPER CRAFTS for Rehabilitation

By CLARA VESTAL  
Instructor in Crafts  
Rudolph Schaeffer School of Design  
San Francisco

● During those first few months after Pearl Harbor, Rudolph Schaeffer and myself, like so many art teachers of San Francisco, pondered over just what we could do with our own particular talent to help in the war effort. Our school was empty of those young men and women who had gone to serve their country. Later, some of them had even returned to the hospitals, and there, we felt, was where we wished to serve. So when Dorothy Wright Liebes started to organize the National Arts and Skills Project, a Red Cross Unit, it seemed like an answer to prayer. We volunteered at once with the Red Cross for teaching in the hospital wards. Long realizing the therapeutic value of color we chose paper crafts as our medium because of its possibilities for color, its simplicity of technique and its suitability to bed patients. We soon realized that the particular needs here made it hard to find anyone to help on this Project, and we were in need of ten or twelve helpers. We decided to train them at the school. Finding that an entirely new procedure must be planned, we decided to look about. First Mr. Schaeffer organized a group of women who were anxious to help, but possessed no particular training in this field. Some were craftsmen, some recreational workers, others housewives. We took these for a period of two weeks, working with them five days a week. Mr. Schaeffer met with them in the morning for two hours, emphasizing principles of color and design, and I had them in the afternoon, stressing the craft technique. We found this a splendid way to proceed. The fine, generous spirit of co-operation shown by members of the group resulted in rapid advance. Ideas were brought in and exchanged. Projects were talked over, and an enormous amount of work went forth.

During this time and while we were taking our indoctrination in the hospital procedure, we made ourselves more familiar with the real needs. We visited Mare Island, Treasure Island and Letterman Hospitals. Also the U.S.O. centers and hobby shops. We found that to teach art-students as we always had done, was one thing; but that to teach sick and disabled men, most of whom had no art training or talent, was quite another. The projects must be most engaging and instructive, and able to be encompassed by awkward hands. They had to be colorful and bright, and possible to accomplish within the two-hour period. Certainly it was a challenge.

The Red Cross supplied all materials. In the classes we used construction papers of good color, with only the simple tools which we would use in the hospitals. In Mr. Schaeffer's session the women made greeting cards of all types including three-dimensional ones, cutting and pasting their designs. Decoupage (cut paper decoration) was applied to cigar boxes and trays. Photographs of places and things were interpreted into gay colored decorations in cut-paper. Also three-dimensional Christmas ornaments. The results were amazing. With the afternoon sessions devoted to construction work, I started with the decoration of papers of simple blocked texture design, stencil and starch finger painting in small all-over patterns suitable for covering boxes, notebooks and portfolios. The women learned to handle paste and papers, to cut and construct cigarette boxes, picture frames,

billfolds, trays, notebooks, simple booklets, writing cases and twisted crepe paper for covering articles. This last turned out to be a very good project for the particular thing that Mr. Schaeffer and I were assigned to do, for we were two of the few privileged persons assigned to teach in the psychiatric or closed wards. In these wards we found a new problem. We could use only the simplest of tools. Round-nosed scissors, paste, paper and pencils. (Have you ever tried working with these limitations?)

Our group of women benefited by our experience and at the end of two weeks we had a Craft Show. It was very gratifying to see at least ten articles materialize from each student, for these had to pass an Arts and Skills jury as suitable projects for hospital teaching. Very much pleased, we called in the jury to view them and without exception all were passed then and there, with a recommendation for hospital work. We now have ten excellently trained women who can substitute for each other and several more in training.

The Paper Craft Group which Mr. Schaeffer heads, has been assigned to the Army and Navy hospitals in the Bay Area. Some of the women work in the big recreation halls. Here they have access to supplies and tools of all sorts. There are display cases for their work, which stimulates interest among the recuperating men. Mr. Schaeffer and I feel particularly fortunate to be able to work in the "Closed Ward." Here we often find talented men, artistic and sensitive. We sometimes have fifteen to eighteen men at our tables. Two hours is a short time for what we would like to do. Many of the men we contact but once, Letterman being a transfer point for places inland. However, we do have time to interest them and show them how to do at least one craft. They finish an article and take it with them or send it to mother or sweetheart.

At holiday time we started a Christmas card project, wondering if the men might find cut paper just a bit "sissy"; but they eagerly cut stars, trees and snowflakes, intrigued with the folding-cut method. Trees were made in long triangular form, some plain, some with serrated edge. These were decorated with dots punched from bright colored foils or with stars and stickers from Woolworth's. They used gay colored construction paper for the folder and envelope. Sometimes a verse or greeting "To my dear Mom" in colored pencil beneath. Some pasted folded stars cut with one snip. Others had snowflakes cut in waxed paper. There were bells and Santa Claus and holly, etc. One made a flag with tiny stars "For my Captain, 'cause he was such a swell fellow." All this may seem a little naive; but these were sick boys, just coming back again to a normal life, from those far places we can know nothing of. Many had been on Bataan. For some of them it even meant an extreme effort at first, to hold the scissors. Some could only watch the others and handle the bright papers. However, it was surprising to see how well some of them did; and the variety of their invention. And what counted was not so much the work they did as what happened to them while they did it. We watched them smile and relax under the influence of color and beauty. The week before Christmas we picked up a small untrimmed fir tree on our way to the hospital. Fortunately we had collected scraps of beautifully colored metallic foils from other Christmases and these were turned into glittering ornaments that spun and scintillated. I don't believe there was a lovelier tree in the city.



War Veterans working on the roof outside the penthouse workshop in San Francisco showing the Arts and Skills Corps at work.

# ARTS AND SKILLS WORKSHOP

By MARGERY HOFFMAN SMITH

The place teemed with activity and enthusiasm. The men were at work on many types of crafts—they were at tables using power machinery on wood; they were at presses printing from linoleum blocks; they were at looms weaving; they were carving; they were working with clay. At a long bench that ran the length of the room under the windows they were doing metal work, leather work, and fly tying. Instructors in jade green smocks were moving quietly among them, a very pleasant color contrast to the men, who were in maroon suits. For this was an arts and skills workshop in an army hospital and the men were all patients, casualties of one type or another of World War II. The women in the smocks were artists who had volunteered their services to the Red Cross Arts and Skills Corps.

● The Arts and Skills Project of the Red Cross started to function about a year ago in the San Francisco bay area. The artists had volunteered their services and had been indoctrinated by proper procedure but they worked under serious handicaps. The hospitals were full to overflowing with wounded soldiers. Space was at a premium, materials

had to be carried about in all sorts of ways. The military and Red Cross both agreed that this valuable program should have permanent quarters for workshops.

The story of these workshops is an interesting one. Three of the shops are new buildings added to existing structures—the generous gift of the Knights Templar of California; four are rooms that have been allocated to us by the hospitals and which we have equipped and furnished.

The importance of establishing workshops in which to install equipment and materials for twenty or more different crafts, or to discuss the obvious necessity of a workroom is obvious. The intangible and invaluable aspects of the Arts and Skills Project are numerous.

First, there is the sociability developed in a common meeting place and the inspiration gathered from other workers and the lure of seeing others at work. Tom Sawyer, whitewashing Aunt Polly's fence and finally handing his brush over to the itching fingers of Huckelberry Finn, found innumerable counterparts among the patients. The man who stood shyly watching on one day inevitably came back to work on the following day. Second, there develops a sense of orderliness and a continued performance into a disordered and confused life. A man whose directions had been uncertain, whose destinations unknown, suddenly finds himself in a self-contained unit where hopefully there is a place for everything and everything in its place. The effort required of him is minimum. He looks about and makes his choice. The tools fall into his hands and the materials are supplied. A kind and understanding instructor starts him on his creative effort and helps him until he feels that he can carry on alone. He becomes physically, mentally, and easily occupied. He goes to his work day after day knowing that he will find an un-



An interior view of a penthouse workshop for the Arts and Skills program. Here the wounded war veterans may find much interest, help and encouragement offered by the skilled artists and craftsmen who are devoting a good share of their time and talents to this rehabilitation work.



changed situation. The impact of this on his mind undoubtedly has a great healing benefit.

To the artist, too, this ship-shape laboratory is of equal importance, for, as a professional, he is donating his time, his energy and his creative ideas. He is one of a relay team, and he and his team have guaranteed continuous performance. They must perforce have a springboard of organized and systematized equipment. The artist may find his patient changed from day to day and his problem a new and different one, but his laboratory is constant and he need not bother with the necessity of re-establishing it periodically.

The third important significance of this established order and system is its appeal to the military. We offer a disciplined activity to an organization whose discipline is the first requisite, and by so doing we gain their respect, consideration and cooperation.

When it came to the disposition of tools and materials, it seemed desirable and logical that moveable cabinets based on the unit principle of identical exterior but with specialized interior design adapted to each different craft be used. The plan was a simple rectangular case with flush doors and joints, with a three-inch toe space at the base—dimensions, seven and one-half feet high, four feet wide, and twenty-two inches deep. These cases can be placed close together to give the appearance of a built-in wall or partition, or they could stand as separate units. Furthermore, they can be moved easily to other rooms or other buildings—a desirable flexibility in such a constantly expanding program.

Since all hospitals use certain standard crafts, the first group of five cabinets was designed for adaptation to their needs. For example, the weaving cabinet had five trays at the base and honey-combed shelves above for the storing

of different colors and types of yarn. For carpentry and leather work there were trays at the base and shelves—full width, half width and slanting—above. For ceramics, there were two zinc lined bins on castors at the base and plaster-filled zinc shelves above. The fifth cabinet was a showcase with glass shelves and sliding glass doors.

Our next development was group of low cabinets forty-three inches high for use in storing knotting boards and small hand looms. Their tops made excellent working counters. Then came a drying rack, a coat cupboard, and a desk.

The first hospital workshop to be equipped was the one at Letterman General Hospital. So successful was the installation that these cases served as models for each successive workshop established.

New ideas are emanating always from the artists, and many suggestions have come in for the making of kits, bed trays and carts, which will be discussed later.

Some of the arts and skills now being carried on in government hospitals are: Architectural rendering and model making (new garages and chicken houses); Bookbinding (portfolios, etc.); Card weaving; Carving (whittling driftwood and soap); Commercial art (posters, lettering, etc.); Decoupage; Embroidery; Finger painting; Fly tying; Horticulture (plant grafting); Industrial design (actual models being made of plastics, etc.); Knitting and crochet; Lapidary work; Leather work (shoes, gloves, etc.); Metal work (jewelry); Model making (boats, etc.); Modeling (sculpture, terra cotta, lucite); Mosaic; Paper craft; Paper making; Painting and sketching (animated cartoons, drawing, engraving, etc.); Photography; Pottery; Puppet making (papier mache); Silk culture; Stencilling; Weaving (rug making); Wood block (for cloth and paper); Wood work (toys, furniture and other forms of bench work); Dress making.

# AN ART CONFERENCE IN MILWAUKEE

By GEORGE T. BURNS  
Milwaukee Art Teachers  
Association.

● In spite of the widespread growth of art education in the schools of the land the art teachers themselves often feel that their part in education could be much more vital if they were better able to demonstrate the value of art to the community. Music, though no more a part of life, has developed a much more sympathetic support than has the art field. Music's appeal may be due partly to the acceptance of beautiful tone arrangements as an art, and partly to the fact that music, relating more definitely to one sense, hearing, is more easily understood and appreciated.

The art field on the other hand attempts to take in a broader range. It includes form, color, texture, shape and design in a variety of subjects ranging from natural objects and their portrayal to the numerous aspects of such subjects as painting, crafts, costume, architecture, interior decorating and design, stagecraft and industrial art. Although its inclusiveness makes it more interesting to the artists, it so complicates explanation that a public acceptance of its value is very difficult. In attempting to explain the vastness of its influence, artists are often so general in their terms that they make no definite points. In an age of science it would seem to be much more valuable to temporarily sacrifice some of the inclusiveness of art to a practical demonstration of the value to mankind of just a small part of it.

With the germ of this idea in mind, The Milwaukee Art Teachers Association has launched a program which, it hopes, will be of practical aid to the teachers in teaching and to the community in understanding that teaching. During the past year the program has made some progress and its apparent success has encouraged the organization to proceed.

The central council took up a member's suggestion that it concentrate its efforts on presenting one inclusive program rather than expend its meager funds and limited time on several small meetings. The plans went through the usual states of indecision, doubt and worry, ran into the usual difficulties, financial and prejudicial, but finally after more than six months of careful nurturing, blossomed forth to a degree beyond all expectations as the First Wisconsin Art Conference held April 21 and 22. The conference began under the direction of three co-chairmen, the president, George T. Burns, the vice president, George O. Young, the treasurer, Stanley Drabinoirvicz and a "coordinator," Miss Mary Bury, but kept expanding until it included practically all the art education groups of the community.

The main part of the conference (though not the first in sequence) was a series of 50 demonstrations by over 100 demonstrators of various types of art training carried on in schools. The demonstrations were divided into 5 units: drawing and painting, textiles, graphic arts, paper and wood construction and modeling and carving. Each unit followed the development of the child's abilities from early elementary grades through high school into college; each demonstration was carried on, in all its steps, in plain view of everyone.

To make the conference more active the demonstrations were continuous from 10:00 A. M. until 1:00 P. M. with the

audience free to stay or pass on as it chose. To make note-taking unnecessary, summary sheets were available at the tables.

This part of the conference, of course, was most interesting to the teachers and to some parents, but to explain the idea to a broader audience there was a program with colored slides on art in the schools, by A. G. Pelikan, City Art Director, and a demonstration lecture "Designs for Better Living" by the interior designer of one of the local department stores. At the Friday evening dinner meeting a talk on the handicrafts of French Canada was presented with a sound color film showing the actual crafts processes and a large number of examples of the type of work shown in the film. There were also exhibits of drawing, painting, models and craftwork.

Even conservatively speaking, the conference was a success. More than 1200 visitors from over 25 towns and cities attended the conference—the greatest criticism of the affair in spite of the two day program was that it was too short.

But more gratifying than the conference itself was the cooperation of the participants. The Milwaukee Art Institute and The Layton Gallery donated the entire floor space of both buildings for the demonstrations, the teachers and students of the city and county public and parochial, elementary and secondary schools, The Milwaukee State Teachers College, The Milwaukee Downer College, The Layton School of Art, Mount Mary College, The Milwaukee Teachers Association and Schusters Dept. Stores worked together to present the program. The teachers themselves offered to pay an associate membership to help defray expenses. The city and county school superintendents, Lowell P. Goodrich and Michael Keyes, supported the conference and spoke at the opening session—in fact there was no one who when invited did not contribute something toward the success of the venture.

Even the advertising given was splendid. The local newspapers published several articles (even the foreign language papers) and the W.T.M.J. radio station made several broadcasts on the subject, the Wisconsin Education Association Journal and the Milwaukee Teachers Association Bulletin gave space, the school bulletins of the city and county school superintendents announced it, and the mayor proclaimed the date in lights in the city hall tower!

But now that the dust has settled, what next? Are we going to repeat our performance next year? Or can we go on to new aspects of the subject which can be clarified? At the present moment none of us can be too sure what the program is to be but we hope that the Milwaukee Art Teachers Association—in a small way—can further the development of education in general and in doing so make more vital our own part in it.

As an organization we shall be happy to furnish the less interesting but necessary details of our amateur planning to any similar group and in return shall be more than thankful for any suggestions from others.



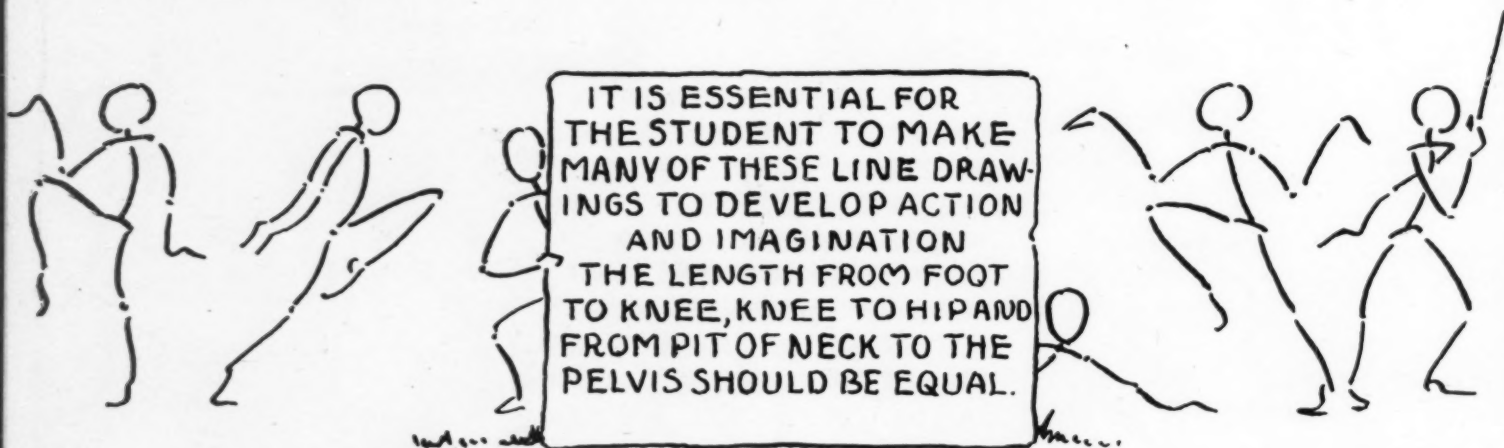


# CARTOONING

By RICHARD  
E. BAILEY



1. FIRST IN A SERIES OF LESSONS IN DRAWING BY THIS EXPERIENCED CARTOONIST. THESE ARE PLANNED FOR BEGINNERS SO THAT ANYONE WHO WISHES TO MAY LEARN



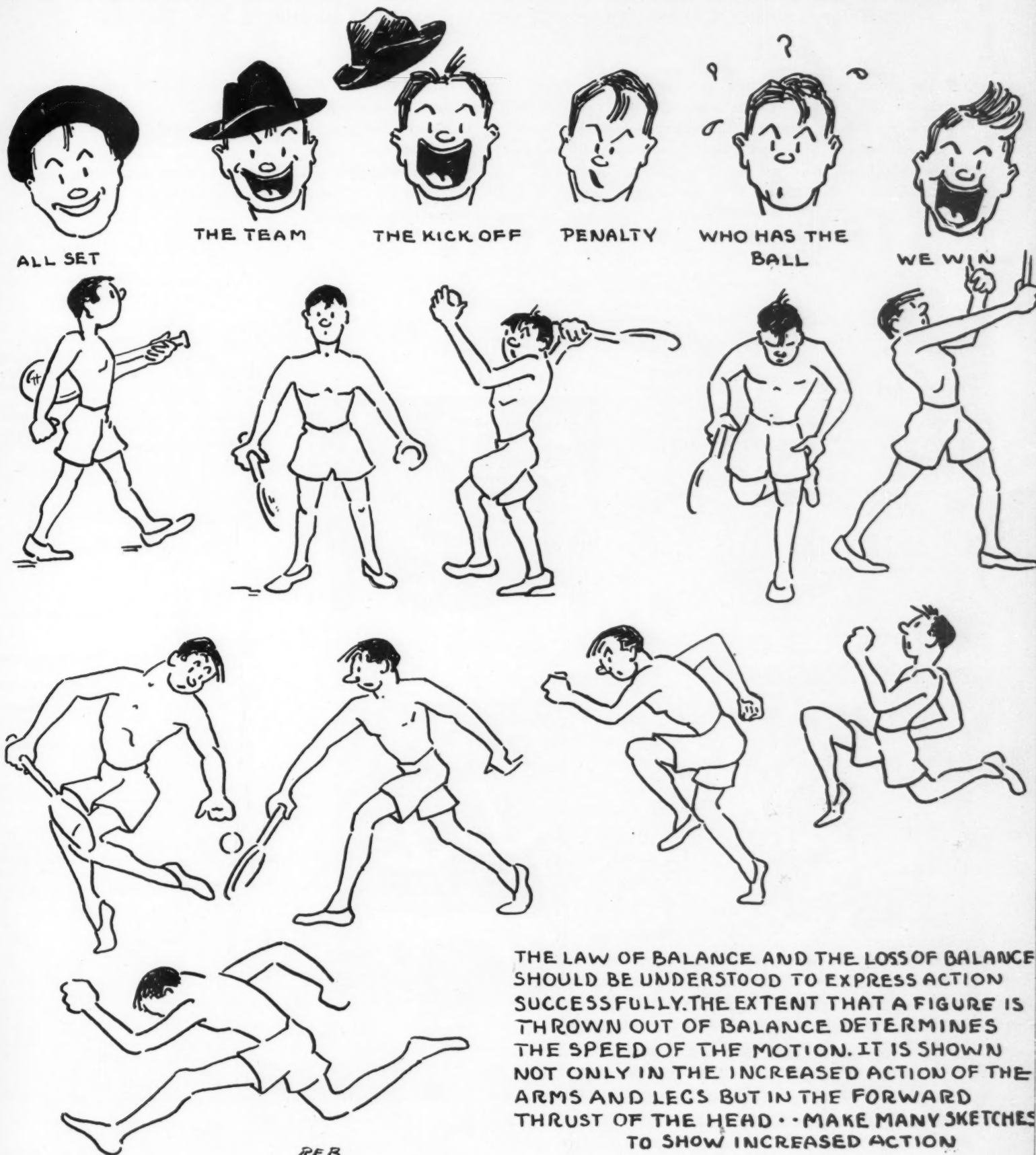


# CARTOONING

By RICHARD  
E. BAILEY

2.

The action in these figures is simple to get if the laws underlying the figures on Plate 1 were studied and practiced many times. It requires untiring practice and perseverance to get the real fun out of cartooning.



# WHAT IS MODERN PAINTING?

THESE THREE PANELS ARE FROM THE MUSEUM OF MODERN ART'S MULTIPLE EXHIBITION SHOWING VARIOUS PHASES OF CONTEMPORARY PAINTING IN EUROPE AND AMERICA.

● The object of this program is to produce visual materials for the majority of American schools. Small shows were arranged for schools with modest budgets and little exhibition space. These are now followed by the multiple shows which are more economical to purchase and rent.

Seven years were devoted to intensive experimentation in discovering what children of different ages look for in art.

What art means in their personal life, how important color, texture, scale, size and subject matter are in their acceptance or rejection of a work of art—all formed the basis for the visual aids.

Effective display is an important factor in art education. Works of art are better understood and accepted if they are dramatically presented.

## CUBISM AND ABSTRACTION

*Abstract painting is one of the special phenomena of the 20th century. Yet it has roots in the past, for the first painters to think in such terms of formal design derived some of their ideas from Cézanne. They thought of a picture not as a description of nature but as a composition of abstract geometric shapes.*

Cézanne completed his "Pines and Rocks," shown on panel 6, in about 1900. Seven years later a young Spaniard, Pablo Picasso, painted the composition of nudes shown in the photograph below. At the time it was first made this picture was considered a shocking departure from all esthetic standards. Actually Picasso was directly influenced by Cézanne, and analyzed the figures he was painting from the point of view of structure. He reduced them to flat, geometric planes and rebuilt them into a formal design of filling surfaces within a limited space, for the curtain behind them cut off all distance.



This picture marks the beginning of cubism, a movement which grew rapidly and drew many artists into its orbit. One thing that fascinated people about this new approach to painting was the idea of representing more than one view of the same object in a single picture. For instance, you can see that in the heads of these incomprehensibly angular figures, the side plane of the nose is shown on a front view face. So, although the heads are not representational in any ordinary sense, this method of superimposing different views creates a feeling of roundness in a new way.

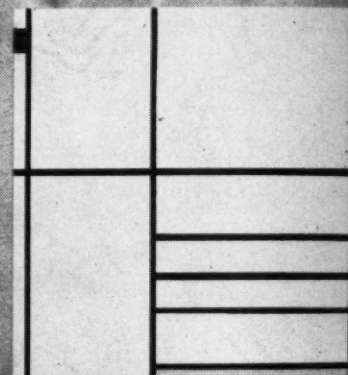


Juan Gris, Spanish, 1887-1927, THE CHESSBOARD, 1917, Museum of Modern Art, New York.



Piet Mondrian, Dutch, 1897-1944, COMPOSITION WITH WHITE LINES ON BLACK, 1930, Museum of Modern Art, New York.

Juan Gris' "Chessboard" shows the second step in the development of cubism. As artists concentrated on the problem of making a design of flat rectilinear shapes, the objects they were painting gradually diminished in importance and served only as a starting point. Now it is possible to see the table (in several views from the side, from the top, etc.) the chessboard on it, and faint suggestions of other objects like glasses. But the most important factor in the picture is the quality of the paint on the canvas itself.



Piet Mondrian, Dutch, 1897-1944, COMPOSITION WITH WHITE LINES ON BLACK, 1930, Museum of Modern Art, New York.

The emphasis upon the picture surface rather than what it represents was carried to its logical conclusion in Mondrian's painting. No trace of nature is left in this composition of straight lines and pure colors. Such pictures may look simple but actually they are planned and designed with the precision of an expert engineer. They have had a strong influence on other arts as well as painting, modern architecture, posters, printing layout and industrial design.

Hans Arp is an abstract artist, but he does not confine himself to the strict straight lines of the cubists. He has developed a variety of irregular, organic-looking shapes that are so much his own that he has come to be known as "Arp-shapes". The original of this picture combines characteristics of both painting and sculpture since it is painted wood with the central areas cut out.

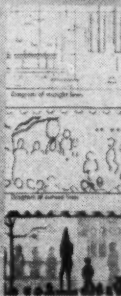


# ANALYSIS OF FORM AND SPACE

As you saw on panel 4, the impressionists opened the way for new ideas in painting. Other men of the late 19th century made even more fundamental changes in the conventional beliefs of what a picture should be. Two Frenchmen whose work you see here both studied with the impressionists and used their light spectrum colors, but instead of flickering light and movement they were more interested in the structure of their pictures.



Seurat was a brilliant young artist who died when he was only 32 years old, and during his short life developed a system of painting that was completely his own. Using the six prismatic colors of the impressionists (see panel 4), he painted in tiny round dots of pure pigment. By placing these small spots next to each other he achieved the same sparkling effects of the impressionists, but with more accurate and subtle control of gradations. During his lifetime Seurat was regarded as an eccentric who worked by a scientific formula. More recently people have come to realize that his process produced some of the most delicate and poetic pictures of his time. He was able to give the feeling of atmosphere in his paintings and at the same time to make a beautiful composition of figures in space; in the "Side Show" the repetition of parallel lines, both vertical and horizontal, sets up a formal rhythm and their color and tone give a sense of planes receding into the center of the canvas.



Paul Cézanne, French, 1839-1895, The Card Players, 1890-92, Oil, 65 cm x 81 cm, Musée d'Orsay, Paris.

Cézanne was also making something more solid and formal out of the art of the impressionists. In this picture he has kept their lighter colors and small brush strokes, but he has used them in a quite different way. Each brush stroke builds up a plane on the surface of the man's blue

smock; the hands are not described in detail, but their main forms are perfectly clear. The figures anchor the firm foundation of the table, the walls, and the balustrade stands as round as a tower behind them.



Georges Rouault, French, 1871-1918, Christ Mocked by Soldiers, 1912, Oil, 100 cm x 130 cm, Musée d'Orsay, Paris.

Georges Rouault is a devout Catholic who has given new life to what was once the principal business of painters—religious art. His painting of "Christ Mocked by Soldiers" bears little resemblance to art found in churches today, for in expressing the traditional pathos of Christ and the brutality of His persecutors Rouault uses a new and powerful style: coarse black outlines and rich translucent colors encrusted like jewels on the surface of the canvas.

## MORAL CRITICISM

Certain modern artists have been vitally concerned with man's purpose in the world. They have faced in their paintings problems that have tormented humanity for centuries and remain to torment us in our own time. Rouault and Beckmann have dealt with man's spiritual life and their pictures here are moral criticisms.

Max Beckmann's "Departure" is a pictorial allegory in personal terms of man's calvary and resurrection, his agony and liberation. In the two side panels you see torture and human degradation, with twisted forms closely crowded together. These scenes are perhaps more moving to us now than they were in 1937 when the picture was first painted. Beckmann is a German who fled from his native country because Hitler did not sanction his art, and therefore such subjects were close to him even before the war. In the central panel the figures stand erect and free, triumphant in their escape. In the original picture they are painted in brilliant blues and scarlets.



## SOCIAL CRITICISM

Other artists are concerned with more immediate subjects. They concern open men in relation to the outer world, the society in which he lives.



George Grosz, German, 1891-1959, The United States Senate, 1930, Oil, 100 cm x 130 cm, Musée d'Orsay, Paris.

Here is another criticism of our society and traditions in the guise of a poke at one of our most dignified organizations, the Daughters of the American Revolution. Grosz would have his ladies in exact, close-up detail, but not for the sake of realism, not at all because the detail is that of his characters. The ruffled glasses, the pearl lace collar, and the teasing all typify these stolid, lipped people.

In his picture of the United States Senate Grosz slashes in the characters with bold strokes. Their attitudes and gestures betray them — their feet on the chairs, their erectoral armfling. Such a belittling statement about the government in power could hardly be painted or popularly received in many countries today. While this fact may be an example of one of the advantages of living in a democracy where the artist is free to criticize, at the same time the picture itself is a bitter comment on some of the practices of that form of government.



**CAREERS IN COMMERCIAL ART** by J. I. Biegeleisen. 276 pages. 5½ x 8¼. Illustrated. Price \$2.75.

A practical, entertaining and informative book on commercial art which should prove invaluable to young people looking ahead to careers in commercial art, as well as to art teachers and guidance counselors. No branch of this fascinating field has been neglected. It presents sign and showcard painting, lettering, typography as an art, book jackets, the art of illustration, the poster artist, fashion design and illustration, textile and wall paper designing, cartooning, animated cartoons, industrial designing, package designing, window display work, scenic design, and the advertising agency. There are many stories about people successful in these fields, helpful hints about applying for a job, and a thousand and one bits of sound advice.

**ART ACTIVITIES IN THE MODERN SCHOOL** by Florence Nicholas, Nellie Mawhood and Mabel Trilling. 379 pages. 5½ x 8¼. Illustrated. Price \$3.25.

The purpose of the book is to give a practical working knowledge of the best methods of procedure in art teaching. The contents of the book do not include a definite outline for a course of study nor a set pattern for the art lesson. Rather it is the purpose to give the teacher a point of view, a method of approach in thinking out her problems in art teaching, as well as to familiarize her with certain techniques and devices. The study is meant to help the teacher orient herself and her art work in the general scheme of education, so that she may better understand the aims of art education, select pupil experiences more discriminately, and adjust her work with greater finesse to other phases of education. The illustrations showing children's art work have been gathered from various towns and cities both large and small. They were selected to show in some cases natural sincere child expression, and in other cases the results secured through the use of certain methods, devices or techniques.

**INDUSTRIAL DESIGN. A Practical Guide** by Harold Van Doren. 388 pages, 6 x 9. 32 pages illustrations.

This practical book is the first on the subject giving the step-by-step procedure necessary to develop new and saleable designs for products and machines, right up to the point of actual production. It gives a broad insight into the problems of appearance design as applied to products made by modern high-speed methods, dealing in turn with consumer products, commercial equipment, and capital goods. It presents the fundamentals of three-dimensional design in a form easily

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# GOOD BOOKS for YOU

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understood by those without previous art training, and then describes the practical procedure of product styling from preliminary research to finished dimensioned drawings. It contains much information of value to individuals interested in industrial design as a vacation to engineers or draftsmen who have appearance problems to solve, to commercial artists or advertising men who wish an insight into the mechanics of product design, and to business executives seeking to determine the procedure involved in designing the products they manufacture.

**DESIGN THIS DAY** by Walter Dorwin Teague. 291 pages, 7 x 9. 128 pages illustrations. Price \$6.00.

This is a discussion of the technique to be employed—the standards and methods to be used—in the physical process of rebuilding our world. It is a handbook of Design discussed in terms of our Machine Age. Its remarkably lucid chapters on unity, simplicity, proportion, symmetry, style and related aspects of design make it, in addition, an invaluable work of those who value a sound critical basis for artistic judgment.

**THE ARTS AND MAN** by Raymond S. Stites. 872 pages, 7½ x 10. 1000 illustrations. Price \$7.50.

The Arts and Man is a complete, clear, and stimulating story of the development of all the arts. It not only explains and illustrates the importance of the great painters, sculptors, and architects but also shows the relation of each to the others and sets them all against the background of the philosophy, the political history, the music, poetry, and drama of

their times. It is thus a richly rewarding history of civilization as well as an extraordinarily informative history of art.

**LETTERS AND LETTERING** by Paul Carlyle, Guy Oring and Herbert S. Richmond. 159 pages. 8 x 10. Price \$4.00. Here is a valuable practical working book for every one who creates, buys or uses lettering. It offers advertising artists practical help in creating designs and decorations and shows advertising men how to use them to produce brilliant effects. Over 100 striking, original designs—modern and classical—borders, spots, cartouches, etc.—are reproduced and their use discussed. All are conceived to produce specific advertising results, and may be used without change or easily adapted.

**BEN HUNT'S WHITTLING BOOK** by W. Ben Hunt. 111 pages. 7 x 10½. Illustrated. Price \$2.50.

Everyone can learn the delightful art of whittling and derive an unending source of pleasure and satisfaction from its mastery. Guided by clear, easy-to-follow directions, the whittler first learns to use his tools skillfully (only an ordinary pocketknife is required for most operations) and to proceed from the simplest articles here represented to those more challenging in their difficulty. Precise and enlightening are the author's suggestions on the wood to be used for whittling and on the kinds of wood most adapted to each specific article. The many attractive illustrations give graphic and exact pictures of the objects they represent to the extent of showing minute details of coloring and wood finishing. Full-size patterns, readily traced by the whittler show the article from three different aspects, featuring front, top and back views.

**MODELLING FOR AMATEURS** by Clifford and Rosemary Ellis. 78 pages, 5x7 inches.

This book includes simple things like toys, simple puppets and masks which can be made by young children with twisted wire, cut newspaper and paste. Clay modelling including methods of casting, which show how to model a head, a wall decoration and even such a practical and amusing thing as a mould for confectionery. Each stage is clearly demonstrated photographically and there are many illustrations which will provide numerous suggestions of things to attempt. The text is to the point, and with its aid anyone who is interested in the subject can easily attain competence in an inexpensive and amusing craft.





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